



Opera Ireland

Julius Caesar

by G.F. Handel

November: 18, 20, 22, 24



*Politics and sex, treachery and heroism, revenge
and ambition... you'll find them all in Handel's
Julius Caesar*



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and the performance of
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"Joy is the sweet voice, joy the luminous cloud.

We in ourselves re joice!

And thence flows all that charms or ear or sight,

All melodies the echoes of that voice..."

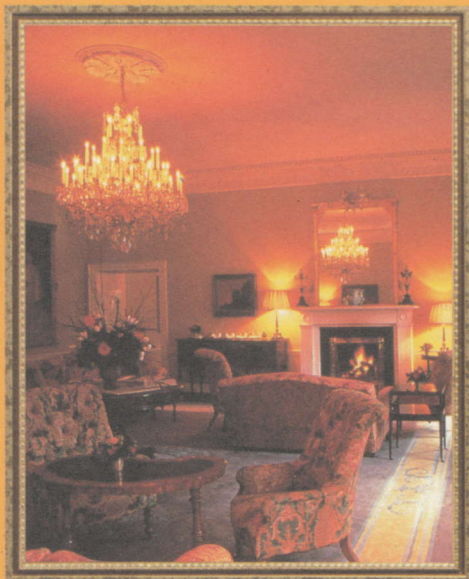
Samuel Taylor Coleridge (1772 - 1834)



DON Carlo



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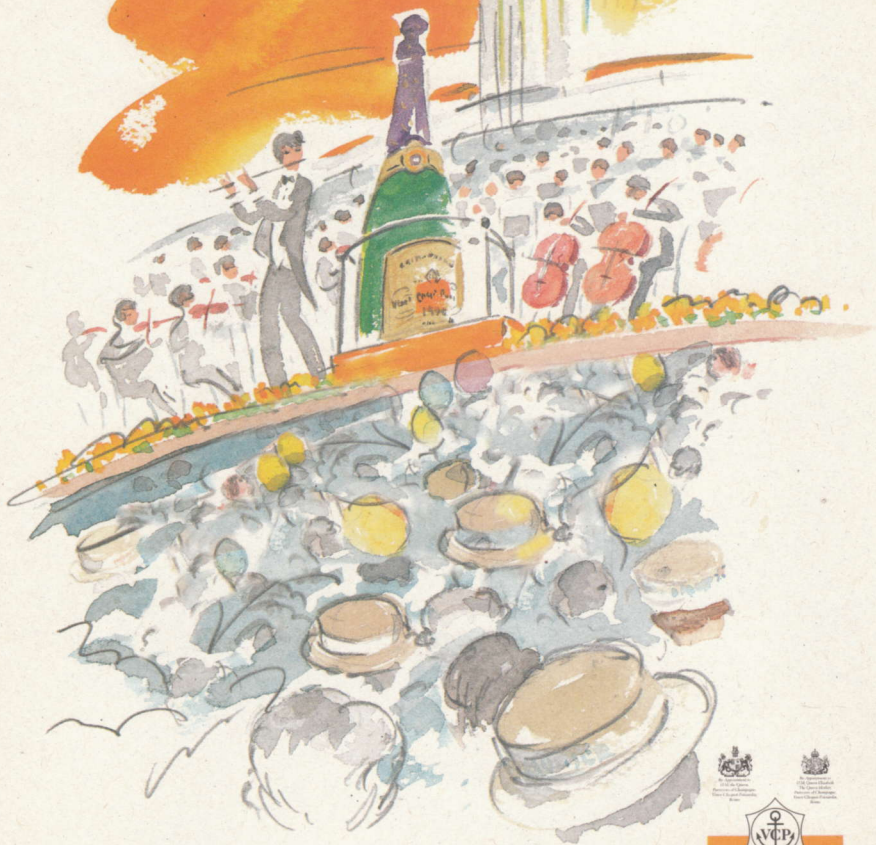
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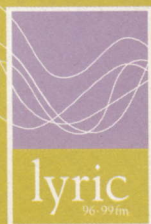
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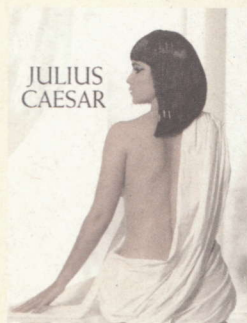
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Opera Ireland

presents a new production of



Julius Caesar (Giulio Cesare in Egitto)

Georg Frideric Handel

Sung in Italian with English surtitles

Edition by Noel Davies and Sir Charles Mackerras,
courtesy of English National Opera

Libretto	Nicola Francesco Haym
Conductor	Noel Davies
Director	Elaine Padmòre
Designer	Bruno Schwengl
Lighting Designer	Adam Silverman
Asst. Director	Lise La Cour

Opera Ireland Chorus
(Chorus Master Cathal Garvey)

RTÉ Concert Orchestra (*Leader* Therese Timoney)
by kind permission of the RTÉ Authority

Gaiety Theatre, Dublin
18, 20, 22 & 24 November 2001

There will be an interval of 20 minutes after Act 1
There will be a scene change for two minutes between Acts 2 and 3

Surtitles translation: Kenneth Chalmers
(by arrangement with the Royal Opera, Covent Garden)

Artistic Director: Dieter Kaegi
Executive Director: David Collopy

Julius Caesar *G F Handel*

Giulio Cesare

Anna Burford

Curio

Gavin Carr

Cornelia

Cécile van de Sant

Sesto Pompeo

Emer McGilloway

Cleopatra

Regina Nathan

Tolomeo

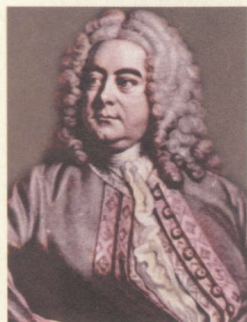
Artur Stefanowicz

Achilla

Keel Watson

Nireno

Simon Baker



Répétiteur

Christopher Moulds

Stage manager

Miriam Harpur

ASM

Steve Macken

Student ASM

Louise Byrne

Giulio Cesare in Egitto
was first produced at the
King's Theatre, London,
on 20 February 1724.

Plot

*"As Cleopatra
discloses her true
identity to the
smitten Caesar,
they learn that
Tolemeo's soldiers
are about to attack.
Caesar rushes out
to fight them,
leaving Cleopatra
in despair"*

Julius Caesar has pursued his enemy Pompey to Egypt. Tolemeo, the young king of Egypt, tries to gain favour with Caesar by presenting him with Pompey's severed head. Caesar is outraged. Pompey's widow Cornelia and his son Sextus swear vengeance. Cleopatra, sister of the king, disguises herself as a maid Lydia and persuades Caesar to help in ousting Tolemeo from the throne. Tolemeo and Caesar finally come face to face. Neither trusts the other. Sextus challenges Tolemeo to single combat, but the king has him arrested. Cornelia, who is fancied by both Tolemeo and his captain of the guard Achilla, is sent to work in the garden of the kings harem.

Cleopatra, still disguised as Lydia, presents an allegorical tableau for Caesar's delight. As Cleopatra discloses her true identity to the smitten Caesar, they learn that Tolemeo's soldiers are about to attack. Caesar rushes out to fight them, leaving Cleopatra in despair.

Tolemeo is victor in the battle and takes Cleopatra prisoner. Caesar is thought to have drowned but swims to safety. The dying Achilla changes sides and puts his soldiers at Caesar's disposal. Caesar is now able to rescue Cleopatra. Tolemeo is killed by Sextus. Amidst general rejoicing, Caesar crowns Cleopatra as Queen of Egypt.

“In 1707 Handel left for Italy, where he spent time in Florence, Rome, Venice and Naples and wrote his first two Italian operas”

Handel & Italian Opera

Handel learnt his trade as an opera composer at the Gänsemarkt (Goosemarket) theatre in Hamburg, where he spent four years from 1703 as a violinist and, later, harpsichordist. The Goosemarket was unique for its time in that it was run by the town rather than by any court. The musical director was the well-known composer and conductor Reinhard Keiser (1673-1739). Working with Keiser, Handel acquired technical knowledge and practical experience in everything that had to do with opera – his first three stage works were performed in Hamburg – and at the same time profited greatly from meeting with such eminent musicians as Mattheson and Telemann.



In 1707 Handel left for Italy, where he spent time in Florence, Rome, Venice and Naples and wrote his first two Italian operas, *Rodrigo* for Florence and *Agrippina* for Venice, as well as oratorios and cantatas. He also came into contact with some of the greatest musicians of his time, men like the Alessandro and Domenico Scarlatti, Antonio Lotti and Agostino Steffani.

After three years in Italy, he made his way back to Germany to take up the position of orchestra leader to the Elector of Hanover. Within six months he was granted a year's leave of absence and went to London, where he had his opera *Rinaldo* (1711) performed. In 1712 he again applied for, and received, permission to go to London, and this time he stayed longer than the time granted him. He lost his post in Hanover and incurred the disfavour of the Elector.

In London, Handel's music was much admired by Queen Anne. But when she died in 1714, and the Elector of Hanover came to England as George I, the composer's position was at first precarious. But his many patrons among the peerage brought about a reconciliation between Handel and the new king, although he was not given the same position at court as he had enjoyed in Hanover. On the other hand, he was appointed organist and orchestra leader to the immensely rich Duke of Chandos and lived at his palace at Canons for three years. His duties there afforded a good deal of spare time for composing, and he had an excellent orchestra and choir at his command.

In 1719 a so-called “Royal Academy of Music” was founded in

“Handel refused to acknowledge defeat. He went to Italy to find the newest works of the leading Italian composers”



London. The name was inspired by France's Académie Royale de Musique, but the objective was the staging of Italian opera. Funding was by public subscription and the operation was run by a triumvirate of manager, librettist and composer. Handel was appointed Chief Composer and Master of the Orchestra and his duties included stage-management (production) and conducting as well as engaging leading singers from mainland Europe and, not the least of his tasks, writing new operas for the Academy.

The Academy's first season began on 2 April of the following year with Giovanni Porta's *Numitore* at the King's Theatre. Its first Handel opera was *Radamisto*, which opened to great acclaim later in the same month. In all, Handel composed some fourteen operas in all for the Academy before it ceased operation in 1728. Among these the most notable were *Flavio* in 1723, *Giulio Cesare* and *Tamerlano* in 1724, and *Rodelinda* in 1725.

Notwithstanding the success Handel achieved with most of his Academy operas, and his own personal popularity, the English public gradually tired of the Italian theatre with its intrigues and scandals. Handel had influential opponents, and the court was soon divided into two parties – for and against him. Then, to crown his misfortunes, 1728 saw the first performance of *The Beggar's Opera* by Gay and Pepusch. With its popular ditties and folk tunes, its scorn for Italian opera, and its witty satire on the social life of the times, it was exactly what the people wanted. It had an unparalleled success, and for many years won audiences away from any other form of musical entertainment. During *The Beggar's Opera*'s first year, lack of public patronage of the Academy became so marked that it had to close down.

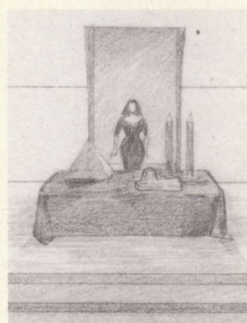
Handel refused to acknowledge defeat. He went to Italy to find the newest works of the leading Italian composers, gathered together a new company of Italian singers, and reorganised the Academy in 1729, when one of the first productions was a revival of *Giulio Cesare*. But differences between him and his singers, especially the castrato Senesino, the first *Giulio Cesare*, let to them deserting him in favour of a rival company called the *Opera of the Nobility*, which had the patronage of the Prince of Wales. Handel had no option but to close the Academy again.

He courageously tried to run Italian opera in London again the following year, this time at John Gay's newly-built Covent Garden, where both *Ariodante* and *Alcina* were premiered in 1735. But within two years the battle was over and both companies collapsed. Handel himself was financially ruined. He had a stroke and had to leave London for his health's sake. A stay at Aix-les-Bains brought about a recovery, and he was soon composing again. But he never again tried to take over the management of an operatic company, and his final stage works were written for others to mount.

Opera Seria

The format inherited by Handel, and the one in which he composed all of his Italian operas, from the early works composed in Italy between 1705 and 1709 through to his last efforts for London in the 1740s, is the genre we know as *opera seria*. This was a formally-constructed operatic style which had been established by a school of composers led by Alessandro Scarlatti (1660-1725) during the last decades of the 17th-century. Unlike the Venetian school of opera which, spearheaded by composers such as Claudio Monteverdi (1567-1643) and Francesco Cavalli (1602-1676), had flourished earlier in the century, *opera seria* was just that – serious opera. The comic episodes that alternated with the more emotional stuff in works like *L'incoronazione di Poppea* and *La Calisto* were banished and replaced with a concept of serious music drama as a succession of contrasting emotional states expressed in long arias linked by passages of recitative. It was a concept that appealed greatly to the growing ranks of self-serving singers who were beginning to dominate the world of opera.

The plots in these serious operas, often developed in formalised librettos either by or influenced by the likes of Apostolo Zeno (1668-1750) and Pietro Metastasio (1698-1782), invariably revolved around the dilemmas and actions of aristocratic and/or mythological characters. The dialogue, which served to carry the action forward, was sung in recitative, either dry – i.e. with minimal instrumental support – or orchestrally accompanied. The latter style was normally used for the more emotional and dramatic episodes.



"The comic episodes that alternated with the more emotional stuff...replaced with a concept of serious music drama as a succession of contrasting emotional states expressed in long arias linked by passages of recitative"

Above:
Act I Scene II

“You could be happy, sad, distraught, angry, vengeful, jealous, lonely, or whatever. But you could only express one of those things within the framework of your aria”



The feelings of the characters in relation to the events covered in the preceding recitative were then expressed in solo arias.

The most common form of aria heard in opera seria is the *da capo*, which means, literally, ‘from the head’. Musically, it is set in what is known as an ABA format. The text comprises two verses, A and B, each set to different music and contrasting in harmony, texture and length. After completing the second section, the singer returns to the start (*da capo*) and repeats the first section, A, with added vocal embellishments.

One of the rules pertaining to the *da capo* aria was its strict adherence to a one-song-one-emotion ethos. There was a wide range of emotions from which to choose. You could be happy, sad, distraught, angry, vengeful, jealous, lonely, or whatever. But you could only express one of those things within the framework of your aria. And because every emotion had its corresponding, and readily recognisable, musical style the arias were often interchangeable between operas. This not only facilitated composers working against impossible deadlines, it also enabled singers to carry around a collection of arias that flattered their particular techniques and could be dropped into whatever opera they happened to be singing on the night. The world of *opera seria*, it must be remembered, was a singers’ world.

Outside of France, where the genre never caught on, *opera seria* continued to dominate the major opera houses and courts of Europe up to the end of the 18th-century. For much of the time it had to share its audiences with the more recently developed *opera buffa*, comic opera that had evolved out of the short intermezzi first introduced as light relief between the acts of serious works. And although the reforms of Gluck and the inter-marriage of the older forms with new genres like German *Singspiele* and French *opéra-comique* led to a reduced polarisation at the end of the century, there were elements of *opera seria* still to be found in works as late as Rossini’s *Tancredi* (1813). But the last great examples of true *opera seria*, albeit by now in extended form, were probably Mozart’s *Idomeneo* (1781) and *La clemenza di Tito* (1791).

The Castratos

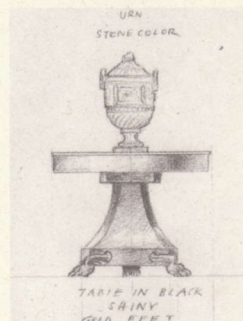
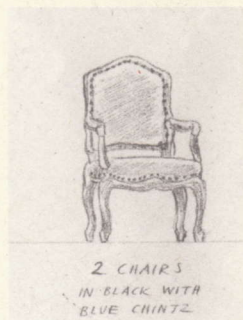
It all began with St Paul. In his letter to the Corinthians (1 Cor:14:34) he enjoined them: 'Let your women keep silence in the churches'. The early Church authorities took this dictum very much to heart, and for the next sixteen centuries or so the execution of liturgical music was very much a man and boy industry. For most of that time the music they sang didn't stretch the capabilities of this all-male monopoly. But the advent of the contrapuntalists and their complex works in the late 1500s brought with it the problem of balancing the relatively feeble sounds of boys' voices with the weightier tones of the adult choristers.

Surgery provided the answer. The practice of castrating boys in order to preserve the beauty of their unbroken voices became widespread. The fact that it was officially illegal - a crime punishable by excommunication and, in Italy, by death - didn't deter greedy parents from subjecting their sons to the barbaric procedure involved. And once the deed was accomplished, and there was insufficient evidence to prove that the castration hadn't come about through some unfortunate accident or other, the mutilated young men and their artificially enhanced voices were welcomed with open arms into the ranks of church and court choirs throughout Europe.

The theatre, too, provided lucrative employment opportunities for these new wonder voices. The rapidly rising popularity of the newfangled opera during the 17th-century created a big demand for the penetrating sounds made by their combination of sweet soprano and male lung-power which, coupled with the virtuosic agility being cultivated by the better-endowed castratos, made them the preferred choice for heroic male leads.

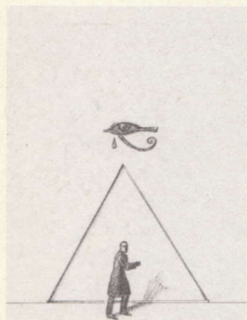
By the time Handel came to write his Italian operas in the early 1700s, castratos were well established as a fact of life in *opera seria*. The most successful of them, people like Caffarelli, Farinelli and Senesino - the first Giulio Cesare - earned enormous salaries. They had huge public profiles and their private lives, like those of today's superstars, were always under scrutiny. Tenducci, one of the legendary castratos, caused a stir in this country when his marriage to a Cork woman ended with her father having him jailed.

Apart from jealousies over salaries and status, the successful



Above:
Sketches of stage props

“He came. He saw. He conquered. He conquered nations, and he conquered women. One of them was the young Egyptian queen Cleopatra.”



castratos also rivalled their female counterparts in matters of arrogance and wilfulness. One prevalent example of this was the practice, common to divas of both sexes, of inserting music that flattered their voices into every opera they sang, irrespective of dramatic relevance. And this was something that singers continued to do right into the middle years of the 19th-century.

By which time the reign of the castratos had finally ended. The numbers of boys being mutilated decreased dramatically after Napoleon invaded Italy and repressed the practice. Around this time, too, opera-goers' tastes began to favour the voices of tenors and baritones in romantic male roles. The last high-profile castrato was Giovanni Battista Velluti, who died in 1861. Velluti sang one of the last important parts written for his type of voice when he created the role of Armando in Meyerbeer's *Il crociato in Egitto* in Venice in 1825.

There were still a few castratos singing in the Sistine Chapel choir in the Vatican at the beginning of the 20th-century. One of them, the choir's director Alessandro Moreschi, actually made a number of recordings in his mid-forties. Although the voice is worn, and the execution decidedly rough, there are a few glimpses to be heard of the sort of the unique sounds that endeared the castrato voice to a myriad of opera-lovers for more than 300 years.

The Real Julius Caesar

He came. He saw. He conquered.

He conquered nations, and he conquered women. One of them was the young Egyptian queen Cleopatra. But there were others; enough others, indeed, to justify his military colleagues dubbing him 'the bald-headed adulterer'. He was a brilliant general and an astute statesman. Alongside his military and political activities, as well as his amorous escapades, he found time to write a number of important commentaries on, among other things, the conquest of Gaul and the internal civil wars in Rome following the death of Sulla in 78 BC. He also fancied himself as Emperor of that same Rome. But that was one aspiration too far, as he discovered on the Ides of March in 44 BC.

Gaius Julius Caesar, probably the most familiar name in ancient Roman history, was born into a patrician family in the year 102 BC. After serving in many administrative positions he was eventually elected Pontifex Maximus in 63 AD. The following year he became Governor of Farther Spain. He returned to Rome after two years to join the statesman and general Gnaeus Pompey and the wealthy politician and businessman Marcus Licinius Crassus as members of a ruling triumvirate. In 59 BC Caesar, like his triumvirate partners before him, was elected to the powerful role of Consul.

Within a year, Caesar was leading a victorious Roman army into Gaul (modern France and Belgium) which he added to the expanding empire in a series of attacks between 58 and 50 BC. Further triumphs in Britain and Germany added to his lustre, and heightened the jealousy of his rivals back in Rome.

When Crassus was killed in battle in 53 BC, Pompey inveigled the Senate into declaring Caesar a 'public enemy'. Caesar was ordered to surrender his command, an edict he responded to by crossing the river Rubicon and leading his army back to Rome. The ensuing civil war culminated in Caesar defeating Pompey at the battle of Pharsalus in 48 BC. Pompey fled to Egypt, where he was taken prisoner and beheaded by order of the young Egyptian king Ptolemy.

This is the point where the action of Handel's opera *Giulio Cesare* begins. Nicola Francesco Haym's libretto, which was based on a previous one by Giacomo Bussani for operas on the same subject by Sartorio and Kusser, sticks pretty closely to the known historical facts. Julius Caesar actually did defeat Ptolemy in a battle in which the young king lost his life. And he did dally long enough with the king's sister Cleopatra to father a child whom they called Caesarion.

Having established Cleopatra firmly on the throne of Egypt, Caesar set out for Rome. Along the way, he dealt with a number of uprisings in places like Pontus and other North African locations before arriving back in Rome in triumph in early 44 BC. Notwithstanding the fact that the Senate was ostensible authority, Caesar became the virtual sole ruler. He also began to take on the trappings of royalty. This was the last straw for ardent politicians who, led by Cassius and Brutus, had Caesar assassinated in the Senate on 15 March, 44 BC.



"He also fancied himself as Emperor of that same Rome. But that was one aspiration too far, as he discovered on the Ides of March in 44 BC"

Above:
An influence for one of Cleopatra's costumes



Simon Baker - Counter-tenor (UK) *Nireno*

Simon Baker was born in Edinburgh and graduated from the Royal College of Music with distinction in July 2000. Formerly a lay clerk at St Alban's Abbey and the London Oratory Choir, he continues to study with Ashley Stafford and performs regularly as a soloist in the UK and abroad. Earlier this year, as part of the 23rd London Handel Festival, he sang the title role in *Ottone* and Claudio in the first English performance of *Silla*. Other recent engagements include Micah in *Samson* at Darlington International Summer School, the title role in Stradella's *San Giovanni Battista* in Jerusalem and Gandarte in Handel's *Porò, re dell'Indie* in Cripplegate. Recitals at St Stephen's, Gloucester Road and at the Spitalfields Winter Festival have included Britten's *Canticle II (Abraham and Isaac)* and *Canticle IV (Journey of the Magi)*. He has recently sung Arsemenes in British Youth Opera's *Zerxes* at the Queen Elizabeth Hall and covered Nero in ENO's *The Coronation of Poppea*.

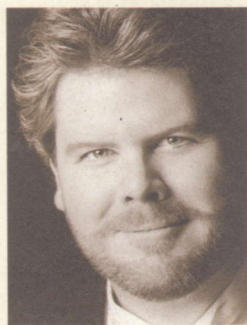


Anna Burford - Mezzo-soprano (UK) *Giulio Cesare*

Anna Burford was born in Cornwall and studied at the Royal Northern College of Music. Recent engagements have included the title role in *Orfeo et Euridice* with Opéra National du Rhin; Roswita in *Heloise at Abelard* in Strasbourg and at the Chatelet in Paris; Ursule in *Béatrice et Bénédicte* for Welsh National Opera; Hecube in *Les Troyens* at the Edinburgh Festival; the title role in *The Rape of Lucretia* at Flanders Opera Studio; Beethoven's 9th Symphony with Orchestre de Tours; *Serenade to Music* with the BBC SO at the Proms; *Messiah* with Northern Sinfonia; *Les nuit d'été* with Sudwestfunk Orchestra in Baden-Baden; Berio's *Folksongs* with Flanders Opera in Antwerp; and Verdi's Requiem under Willcocks at the Royal Albert Hall in London. Future plans include Suzuki in *Madama Butterfly* and Maddelena in *Rigoletto* for Welsh National Opera; and Amastis in *Xerxes* and Anna in *The Trojans at Carthage* for English National Opera.

Gavin Carr - Baritone (UK) *Curio*

Gavin Carr made his ENO debut as Purcell's Aeneas and recently returned as Rossini's Figaro. Other engagements have included the title role in *Falstaff* for Centre de Information Lyrique at the Paris Bastille, Ullmann's *Kaiser von Atlantis* for European Opera Centre and Finnissy's *Shameful Vice* at Sydney's Transfigured Nights Festival. Concert engagements have included the festivals in Aldeburgh, Brighton and Halle; at King's College Cambridge, Queen Elizabeth Hall, Snape Maltings, St John's Smith Square, Edinburgh's Usher Hall and Westminster Abbey as well as with Darmstadt Hofkapelle, City of London Sinfonia, Manchester Camerata and the RPO. In recital he has been heard at the Ravinia Festival and the Fromm Institute in San Francisco. He has also broadcast extensively in the UK and Australia. Future engagements include Enrico in *Lucia di Lammermoor* for Opéra Nomade on tour throughout France, *Belshazzar's Feast* with the RPO and recitals in Los Angeles, Chicago and at the Monnaie in Brussels.



Emer McGilloway - Mezzo-soprano (Ireland) *Sesto*

Emer McGilloway was born in Derry and graduated from Queen's University Belfast before continuing her studies at the Guildhall School of Music and Drama, where her roles included Juno in Cavalli's *La Calisto* and Der Trommler in Ullmann's *Der Kaiser von Atlantis*. She then studied at the National Opera Studio, supported by Opera North and the Friends of Covent Garden. Concert engagements throughout England and Ireland include performances of Bach's B Minor Mass; Handel's *Jephtha* and *Theodora*; Mozart's Requiem and Solemn Vespers and Rossini's *Petite Messe Solennelle* and *Stabat Mater*. Operatic engagements include Olga in *Eugene Onegin*, Lady Essex in Britten's *Gloriana* (also televised by BBC) and Cherubino in *The Marriage of Figaro* for Opera North; Nymph in Dvorak's *Rusalka* and Hope in Monteverdi's *Orfeo* for ENO; 2nd Lady in *The Magic Flute* for WNO; Susie in Turnage's *The Silver Tassie* for Opera Ireland and Orimeno in Cavalli's *Erismena* for Opera Theatre Company.





Regina Nathan - Soprano (Ireland) *Cleopatra*

Regina Nathan has sung major lyric soprano roles throughout her operatic career. Opera Ireland has heard her as Mozart's Susanna and Zerlina, Puccini's Mimi and Butterfly, Offenbach's Antonia and Verdi's Violetta. She has sung Susanna for Glyndebourne Touring Opera; Mimi in Lucerne; Zdenka in *Arabella* under de Waart at the Concertgebouw; Violetta for Opéra de Nante; Gretel for Scottish Opera; and Donizetti's Adina for Israeli Opera. She has also sung in opera in Madrid, Brussels, Hamburg and Geneva. Concert engagements have included Mahler's 4th Symphony and Mozart's *Exultate Jubilate* in Brussels; Mahler's 8th Symphony at the Concertgebouw and Royal Albert Hall; Beethoven's 9th Symphony and *Exultate Jubilate* with the Israel Chamber Orchestra; and Rachmaninov's *The Bells* at London's RFH. In 1998 she performed at the opening concert for the Commonwealth Games in Kuala Lumpur. Her recordings include Britten songs (Hyperion), Mahler's 8th Symphony (BMG) and Donizetti's *Maria de Rudenz* (Opera Rara). She has also recorded a solo album *With Love*.



Artur Stefanowicz - Counter-tenor (Poland) *Tolomeo*

Artur Stefanowicz graduated from the Chopin Academy of Music in Warsaw in 1991, having won the Vananzio Rauzzini Prize for best counter-tenor at the Mozart Singing Competition in Vienna the previous year. Since then he has appeared with many orchestras and ensembles under numerous notable conductors all over Europe. His repertoire includes roles in Mozart's *Alba in Ascanio* (Opéra Comique); *L'incoronazione di Poppea* (Netherlands tour, Massachusetts, Miami); Mozart's Farnace, Ascanio, Apollo with the Warsaw Chamber Orchestra; Monteverdi's Vespers with Les Arts Florissants (Aix-en-Provence, Beaune, London, Palermo); Arsamenes in *Xerxes* at ENO; Unulfo in *Rodelinda* at Glyndebourne and Montreux; Gluck's Orfeo at New York City Opera and ENO; Ottone in Scarlatti's *Griselda* in Paris, Innsbruck and at the Deutsche Staatsoper Berlin; Bernstein's *Chichester Psalms* at De Vlaamse Opera; and two surprises, Johann Strauss's *Orlofsky* and Stravinsky's *Baba the Turk*. His recordings include works by Mozart, Pergolesi, Vivaldi, Monteverdi, Bach, Handel and Stölzel as well as Johann Strauss and contemporary Polish composers.

Cécile van de Sant - Mezzo-soprano (Netherlands)
Cornelia

Cécile van de Sant studied in Amsterdam and New York and has worked with conductors such as Ivor Bolton, Richard Farnes, Hartmut Haenchen, Graeme Jenkins, Lawrence Renes and Jan-Wilem de Vriend. Nicholas McGegan invited her to the Göttinger Handel Festspiele, where she sang Tauride in *Arianna in Creta* and Unulfo in *Rodelinda*. Future repertoire includes Amastre in *Xerxes*, Nerone in *Poppea*, Gluck's Orfeo and Mozart's Cherubino. Recent engagements include the title role in *Tamerlano* in Amsterdam and Utrecht; Messagiera in *Orfeo* with Nationale Reisopera and Rossini's *Cenerentola* in Kaiserlautern. She made her debut at the Bavarian State Opera as Messagiera and Prosperina under Bolton and returned to Nationale Reisopera as Olga in *Yevgeny Onegin*, the role in which she also made her British debut at Opera North. At Holland Park she made her role-debut in Rossini's *Rosina*. Future engagements include a recording of Farnace in *Mitridate* and Geneviève in *Pelleas et Mélisande* with the Limburgs SO under Ed Spanjaard.



Keel Watson - Bass-baritone (UK)
Achilla

Born in London, Keel Watson studied at Trinity College of Music. He was awarded the Holland Park American Express Prize for his Tonio in *Pagliacci* and made his Royal Opera debut as the Bosun in *Billy Budd*. His operatic engagements have further included Gounod's *Mephistopheles* (Anna Livia), Papageno (Mid Wales and Opera Ireland) and Porgy (Lisbon), as well as major roles in *Wozzeck* (Birmingham), *Susannah* (Nantes), *Orfeo* (ENO) and *Street Scene* (Turin). In the contemporary field he has created Parlaire in Dove's *Palace in the Sky* for the ENO Baylis Programme and The Elder in Turnage's *The Country of the Blind* at Aldeburgh. Concerts and oratorios include Bernstein's *A White House Cantata* with the LSO under Nagano, also recorded by Deutsche Grammophon, *Messiah* (St John's Smith Square), Mahler's *Eight Symphony* (Bath Philharmonic) and *Carmina Burana* at the RFH. Future engagements include Pizarro in Birmingham, Rossini's *Bartolo* for New London Opera, *Rigoletto* for Co-Opera and *Belshazzar's Feast* at Warwick University.





Noel Davies (UK) *Conductor*

Born in London and raised in Abergavenny, Wales, Noel Davies completed his musical education at the Royal College of music under Richard Austin and Adrian Boult. He then joined the staff at Sadler's Wells Opera and, after it had moved to the Coliseum and become ENO, he was appointed Resident Conductor in 1974. He has formed close association with successive ENO musical directors Alexander Gibson, Charles Groves and Charles Mackerras. He has conducted many operas for the company, notably those by Mozart and romantic Italians like Verdi and Puccini. With Charles Mackerras, he has prepared performing editions of a number of Handel operas, including ENO's hugely successful *Xerxes*. Noel Davies has had an extensive international career. His guest appearances include *Rigoletto* in Norway and Iceland; *Giulio Cesare* at Houston; and *Gloriana* at the Metropolitan. In recent seasons he has conducted *Giulio Cesare*, *Xerxes* and *Don Giovanni* for the Bavarian State Opera and has also conducted in Ireland and Canada.



Elaine Padmore (UK) *Director*

Elaine Padmore returns to Ireland for the first time as stage director after serving as Artistic Director for Wexford Festival (1982-1994) and Opera Ireland (1989-1993). A music graduate of Birmingham University and the Guildhall School, London, she developed a varied musical career as performer, lecturer, writer, BBC producer and broadcaster, becoming Head of Opera for BBC Radio before joining Wexford. Her passion for baroque opera began in her student days at Birmingham where she was répétiteur for Handel opera productions conducted by Anthony Lewis as well as singing herself in baroque rarities. From 1993 to 2000 Elaine Padmore was Artistic Director of the Royal Danish Opera in Copenhagen. There she was happy to invite producers and designers from her time in Ireland, notably Dieter Kaegi, Bruno Schwengl and Joe Vanek, and also staged her own first opera production, a Gluck rarity, for the Danish Opera's 250th birthday. She is now Director of Opera at the Royal Opera House, Covent Garden.

Bruno Schwengl (Austria) Designer

Bruno Schwengl was educated as a graphic artist and a theatrical set and costume designer. He works internationally in opera and ballet. In Ireland he has worked at Wexford Festival (*Cherevichki* and *Das Liebesverbot*), with Storey Tellers and at Dublin's Gate Theatre, for which his designs have included *The Picture of Dorian Gray*, *A Tale of Two Cities*, *Lady Windermere's Fan*, *Cyrano de Bergerac* and *As You Like It*. For Opera Ireland he designed *Lucia di Lammermoor*, *Martha*, *Così fan tutte*, *Macbeth*, *Eugene Onegin*, *The Merry Widow* and *Cavalleria rusticana* & *Pagliacci*, *Katya Kabanova* and *Aida*.



Adam Silverman (USA) Lighting Designer

Adam Silverman's opera credits include *Macbeth*, *Eugene Onegin*, *Merry Widow*, *Die Fledermaus* and *Cav&Pag* for Opera Ireland; *Giasone* directed by David Alden at Spoleto Festival, USA; *La traviata* directed by Christopher Alden for New Israeli Opera; *Der Rosenkavalier* directed by Kaegi in Seattle; *Faust* at Welsh National Opera; *L'etoile* at Opera Zuid, the Netherlands; *Il turco in Italia*, *Boris Godunov*, *House of the Dead* and *Wozzeck* for Long Beach Opera; *La colombe* for L'Opéra Français de New York; *Il re pastore* and *Lucia* for Boston Lyric Opera. Adam Silverman's theatre credits include *Bartholomew Fair* for the Royal Shakespeare Company; *As You Like It* for Shakespeare Theatre Washington; Lawrence Boswell's production of *Beauty and the Beast* and David Lan's 'Tis a Pity She's a Whore at London's Young Vic; *A Tale of Two Cities* and *Cyrano de Bergerac* directed by Alan Stanford at Dublin's Gate Theatre; Elane May and Alan Arkin's *Power Plays* (Promenade, NY) and *Cider House Rules* (Atlantic, NY).





Cathal Garvey (Ireland) *Chorus master*

Cathal Garvey made his Opera Ireland debut as Chorus Master for Boris Godunov in 1999, and has since earned critical acclaim for his work on *Aida* and *Lady Macbeth of Mtsensk*, among others. Born in Cork, he began violin and piano studies at the age of eight. He continued at the Cork School of Music and later read Music at UCC. As a conductor, Cathal has worked with the RTECO, the NSOI, and several choirs and orchestras in Cork. From 1997, he was Chorus Master and Assistant Conductor for Opera South in Cork, working on productions of *La Bohème* and *Il trovatore*. In 1999, he conducted IORC's successful run of *Me and My Girl* in Cork and Dublin. He also acts as Chorus Master for Lyric Opera, and Anna Livia Opera.



Christopher Moulds (UK) *Répétiteur*

Born in Halifax in 1957, Christopher Moulds studied piano and cello, graduated from City University with a First-class Honours degree in Music, studied at the Guildhall and was Opera Conducting Scholar at the RCM. From 1991 to 1995 he was on the music staff at ENO, where he played harpsichord continuo for *Xerxes*, *Ariodante* and *Figaro* as well as orchestral piano for *King Priam*. He has since returned to conduct two revivals of *The Magic Flute*. Christopher Moulds was chorus-master at Glyndebourne (1994-98), conducted a performance of *Figaro* at the 1997 festival and *La clemenza di Tito* and Birtwistle's *The Last Supper* for Glyndebourne Touring Opera. He has worked at Covent Garden, Bavarian State Opera and with other British and EU organisations. He is a member of the artistic committee of British Youth Opera. Further conducting engagements include *Il ritorno d'Ulisse* in Munich and *Carmen* for Raymond Gubbay and GTO.

Lise La Cour (Denmark) *Assistant Director*

Born in Copenhagen, Lise La Cour studied at the Ballet School of the Royal Theatre and became a dancer with the Royal Danish Ballet in 1962. She was Associate Ballet Director of the company from 1988 to 1995, since when she has worked as a freelance director, choreographer and teacher. She has also been an opera administrator and is currently Arrangement Department Director of Art at the Royal Theatre. Lise La Cour began creating her own choreography in 1978 and her work has covered a very wide range of ballets, operas and stage musicals, mostly at the Royal Theatre in Copenhagen but also abroad in Gothenburg (Nielsen's *Maskarade* in 1990), Seville (Nielsen's *Verdens Sol* in 1992), Glasgow (*Aida* in 1993) and in Ghana (1998). Her work has also been seen on Danish television. In addition to acting as assistant director alongside her work as choreographer she has, since 1997, directed many stage works at the Royal Theatre and elsewhere.



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Tenors: Warwick Harte, John McKeown,
Derek Maloney, Eamonn Mulhall

Basses: Des Capliss, Jeffery Ledwidge,
Eunan McDonald, Manus O'Donnell

Sopranos: Helen Byrne, Rosemary Collier,
Niamh Donovan, Aoife Dunne,
Sylvia O'Brien

Mezzo - Sopranos: Julie Feeney, Cora Newman,
Niamh O'Connell, Zane Senavska

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Shane Byrne, Bryan Carroll,
Diarmuid Kelly, James McCormack

On Stage Violinist: Gillian Williams

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Catherine Harty, Johnathan Garrett,
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		Violins	Nicola Cleary Lucy Perkins
		Viola	Lisa Quinn
		Cello	David James
		Oboe	Síle Daly
		Harp	Triona Marshall
Second Violins	Paul O'Hanlon Jennifer Cassidy Carol Quigley Debby Ellis Arthur McIver Donal Roche Michelle Lalor Elizabeth Dean Áine O'Neill Carla Vedres	Administration RTÉCO	
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		Assistant:	Colm Hanlon
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The National Chamber Choir



The National Chamber Choir, which forms the core of Opera Ireland's Chorus, is one of Ireland's premier chamber music ensembles. The Choir was founded in 1991 by the internationally renowned conductor and composer Colin Mawby. The 17 singers that make up this highly motivated professional choir are some of the finest young voices in the country. The group has received high praise both at home and abroad for the beauty and warmth of its sound and the vivacity of its performance.

The National Chamber Choir broadcasts regularly on Lyric fm, Ireland's classical music and arts station and has recorded programmes for: BBC Radio 3; BBC Radio Ulster; Swedish Radio, the European Broadcasting Union and RTÉ television. The Choir also performs with some of Ireland's leading orchestras and ensembles including: The Irish Chamber Orchestra; the RTÉ Concert Orchestra and the National Symphony Orchestra of Ireland.

In 1995 the National Chamber Choir became Choir-in-Residence at Dublin City University, a move that has made a very significant impact on the security and future development of the group.

The National Chamber Choir is funded through a most innovative and beneficial contract with RTÉ, grant aid from the Arts Council, funding from the Department of Education, a contract with Opera Ireland and continuing support from our loyal sponsors.

SOME FORTHCOMING EVENTS ...

- 6 Dec] COLIN MAWBY FAREWELL CONCERT
Hugh Lane Gallery @ 18.30
 - 13 Dec] NCC & IRISH CHAMBER ORCHESTRA - MESSIAH
U.L. Concert Hall @ 20.00
 - 14 Dec] NCC & IRISH CHAMBER ORCHESTRA - MESSIAH
Dingle @ 20.00
 - 20 Dec] CAROLS FOR PEACE City Hall, Dublin 18.00
- Further Information: 01.7005665

Opera Ireland Lecture Series

In association with **THE IRISH TIMES**



The opera Ireland lecture series is held in the Bank of Ireland Arts Centre. All lectures are FREE and are presented by Lyric FM broadcaster, John Allen.

December 3rd	The Operas of Bellini A bi-centennial celebration
January 14th	Divos on high The greatest tenors of the last century
February 11th	Further than Faust The operas of Charles Gounod
March 11th	Uneasy Lies the head The tribulations of the operatic royals
April 8th	Previewing Opera Ireland's Spring Season

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Siegfried

Götterdämmerung

Symphony Hall, Birmingham, UK

Monday 12 August 2002 7:30 pm

Tuesday 13 August 2002 5:30 pm

Friday 16 August 2002 5:30 pm

Sunday 18 August 2002 3 pm

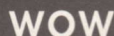
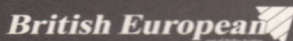
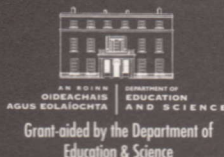
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Siegfried

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What's on at your National Theatre



AT THE ABBEY

EDEN

by Eugene O'Brien

Previews Wednesday 5 December
to Thursday 6 December

Opens Friday 7 December
to Saturday 26 January

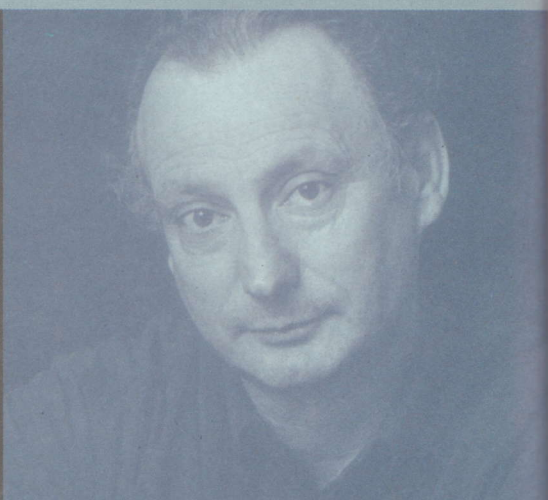
AT THE PEACOCK

ON SUCH AS WE

by Billy Roche

Previews Thursday 29 November
to Monday 3 December

Opens Tuesday 4 December
to Saturday 26 January



"Impressively rewarding coup-de-théâtre"
The Irish Times

"a thundering success" Sunday Independent

**"two-fine, sharply crafted and completely
fascinating performances"** Evening Herald

On Such As We is a hymn to love and will be the first Billy Roche play to be premiered at the National Theatre since **The Cavalcaders** in 1993 and will be directed by the American director Wilson Milam.

Billy Roche (photo above) was the National Theatre's Writer-in-Association sponsored by Anglo Irish Bank in 2000.

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Allegra, Salvatore
Ave Maria 1959
Il medico suo malgrado 1962

B

Balfe, Michael W
The Bohemian Girl 1943

Beethoven, Ludwig van
Fidelio 1954 1994

Bellini, Vincenzo
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Britten, Benjamin
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Les pêcheurs de perles 1964 1987

C

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Cimarosa, Domenico
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D

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Delibes, Léo
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Lucia di Lammermoor 1955 1991

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G

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M

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Mozart, Wolfgang Amadeus
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Le nozze di Figaro 1942 1997
Die Zauberflöte 1990 1996

Mussorgsky, Modest
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Top:
Silver Tassie 2001

Below:
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O
Offenbach, Jacques
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P
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Madama Butterfly 1942 2000
Manon Lescaut 1958 1991
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R
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Italiana in Algeri 1978 1992

S
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Smetana, Bedrich
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Der Zigeunerbaron 1964

Strauss, Richard
Der Rosenkavalier 1964 1984
Salome 1999

T
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Turnage, Mark-Anthony
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V
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Ernani 1965 1978
Falstaff 1960 1998
La forza del destino 1951 1973
Macbeth 1963 1997
Nabucco 1962 1986
Otello 1946 1981
Rigoletto 1941 1994
Simon Boccanegra 1956 1974
La traviata 1941 1999
Il trovatore 1941 1995

Victory, Gerard
Music Hath Mischief 1968

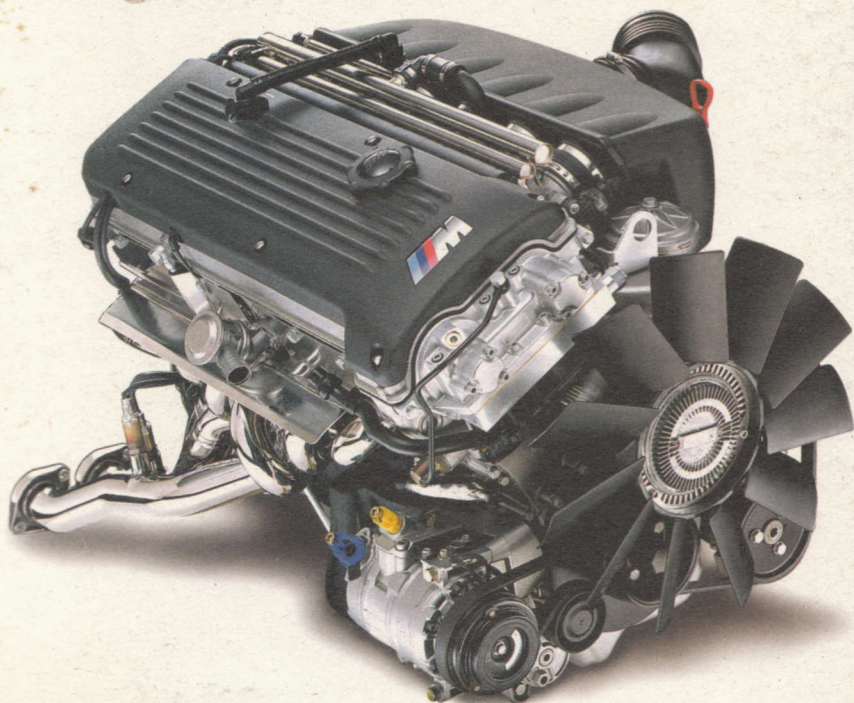
W
Wagner, Richard
Der fliegende Holländer 1946 2001
Lohengrin 1971 1983
Tannhäuser 1943 1977
Tristan und Isolde 1953 1963
Die Walküre 1956

Wolf-Ferrari, Ermanno
Il segreto di Susanna 1956



Top:
Flying Dutchman 2001

Below:
Falstaff 1998



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